Singing the New Nation: How Music Shaped the Confederacy, 1861-1865. E. Lawrence Abel. New York: Stackpole Books, 1999, 352 pp. $29.95.

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Since the mid-nineteenth century, music in the United States has been a curious mix of the European classical tradition and popular styles, including the music of immigrants and slaves, folk and concert, and that of many church denominations. The nineteenth century, with its waves of immigration after the 1848 revolutions in Europe, saw the establishment of orchestras and opera houses across the United States and into the western territories. Concomitant with performances of Wagner's music at the newly founded Metropolitan Opera in New York were the beginnings of jazz, resulting in a unique, complex musical life.

Because the United States is a true melting pot, it is often difficult to draw boundaries between art music and folk idioms and categorize varying styles. After all, even the notation and instruments of jazz had their roots in European music, and the growth of jazz was spurred by a surplus of affordable brass instruments left over after the Civil War, while the rhythms of Africa had freely mixed with European harmonies in the church services of slaves.

Within this milieu, there exists a special category which is rather more a study of sociology than of music per se. In *Singing the New Nation: How Music Shaped the Confederacy, 1861-1865*, E. Lawrence Abel provides a remarkably detailed and in-depth study of the music which accompanied troops into battle and comforted those left behind.

The range of music discussed is quite varied, so if ever there were a case of music reflecting the mores and needs of a society, one finds it here. However, the reader must take into consideration one caveat: this is not a typical musicological work. The author is a professor of psychology whose other publications reflect his interest in American history. There are no musical examples, and no theoretical analyses. In fact, the music itself is quite simple, often based on existing tunes, in simple strophic form, with its most interesting attributes being political and sociological.

Abel's study consists of three major parts. The first, predictably, centers on both the familiar and the obscure songs of the South in their various manifestations. Here is the story of "Dixie," a song written by Daniel Decatur Emmett for a minstrel show in 1859. It quickly

became a popular tune throughout America; to the composer's dismay, Jefferson Davis chose it, at his wife's urging, as the national anthem for the Confederacy. Another familiar example, still heard today, is "Maryland, My Maryland," which was called "the lesser Marseillaise." Abel attributes the popularity of this melody to Southerners' juxtaposition of their rebellion with the French Revolution. Especially popular with Louisiana's French citizens, the "Southern Marseillaise" (Armand Blackmar's lyrics) appeared at the outbreak of the war. By 1862, five editions existed, one even decorated with Confederate and French flags, side by side.

> Sons of the South awake to glory
> A thousand voices bid you rise,
> Your children, wives and grandsires hoary;
> Gaze on you now with trusting eyes
> Gaze on you now with trusting eyes,
>
> March on! March on!
> All hearts resolved on victory or death,
> March on! March on!
> All hearts resolved on victory or Death!

Abel also points out that Northern songs did not emphasize brotherhood and country in the same way. Southerners tended to think of the Confederacy as a Mother- or Fatherland, and according to the *Southern Literary Messenger*, Southerners were descended from "persons belonging to the blood and race of the reigning family [in Great Britain], belonging to the race of Cavaliers." Northerners, in contrast, descended from Britons and Saxons defeated by Norman the Conqueror in 1066. Many songs, therefore, extol the honor of Southern gentlemen and the virtues of Southern women. Texts proclaim the relationship between the upper classes and society, their version of courtly behavior, and how their sense of history (and bloodlines) helped fuel the sentiments of the Confederacy. Clearly, they had the sole purpose of defending the status quo, and justifying the continuation of slavery. The "Southerners' Chaunt of Defiance" is a fine example of such sentiments:

> You have no blood such as ours
> For the shedding;

In the veins of Cavaliers
Was its heading
You have no such stately men
In your abolition den.

Not all lyrics were concerned with glory and sacrifice; some clearly intended to perpetuate the notion of racial inferiority. The so-called "Southern Song," published by an anonymous author, went as follows:

To a husband who quietly submits
To the negro equality sway,
The true Southern girl will not barter
Her heart and affections away.

We girls are all for a Union,
Where a marked distinction is laid
Between the rights of the mistress,
And those of the kinky-haired maid.

In the second major part of his book, Abel thoroughly explores the music of the war and the various compositions which had a distinct military purpose: to march, to rise in the morning, to raise morale, enhance camaraderie, or even to entertain. He points out that many of the troops were young, even teenaged, which made the music an even more important aspect of their lives.

Robert E. Lee once proclaimed, "I don't believe we can have an army without music," so it is not surprising that brass bands added to the pageantry of parades and marching in review. Officers even offered bonuses or supplements to talented musicians, urging them to join their units. Patriotic music heralded the entry of victorious troops (on both sides) as they marched into defeated towns. Foreign dignitaries and civilians were impressed; some parades were nothing short of spectacular, including generals at the head, followed by staff officers, with colonels and majors marching behind them. And, when the exhausted soldiers marched to Gettysburg, General Robert Emmett Rhodes ordered that music be played to lift their spirits and enable them to go forward. According to one eyewitness, the effect was "magical."

In the final part, Lawrence examines a lesser-known facet of this history: the music publishers of the Confederacy. Biographical infor-

mation on important publishers in numerous cities is included, as well as details on the lithographic industry and the problems publishers faced. One was the demand for paper, and another was finding engravers and printers. Most citizens in the trade worked for the government, where wages were higher than in private industry and where there was exemption from military service. Confederate music publishers, therefore, sometimes resorted to sailing blockade-runners to England and Scotland to find the expertise they needed.

Readers will also find two thorough appendices; the first includes a complete listing of all the regimental and brigade bands taken from diaries, memoirs, and regimental histories. A second comprehensive appendix lists the imprints of southern music publishers, complete with histories, ownership, locations, and important compositions published. Finally, there is a bibliography, which by itself is a fine contribution to the literature. These alone make the book an invaluable resource for those researching this topic, recommended to anyone interested in music and social history.